



# IWM SHORT FILM FESTIVAL 2014

**PROGRAMME: 23.10.14 – 10.11.14**  
**FREE ADMISSION**

# WELCOME

IWM's Short Film Festival 2014 is a showcase of imaginative, edgy and challenging films inspired by IWM's collections and the cause, course and consequences of war. Submissions to the festival were open to all, providing film-makers with a chance to reinterpret and experiment with IWM's unique and renowned film archive.

In 2001 IWM's Film Festival was launched as a student competition and in 2007 it was expanded to include the work of amateur film-makers. After a three year break, the Short Film Festival is back this year to mark the reopening of IWM London. After an unprecedented number of submissions, thirty five films by both amateur and professional film-makers will be screened along with a programme of talks given by industry professionals. These films cover a range of conflicts from the Second World War through to conflicts in Vietnam, Syria, Afghanistan and Ukraine. To mark the centenary of the outbreak of the First World War we have also included a special category inviting entrants to respond to this theme.

On 3 November the programme will be curated and hosted by IWM Youth Advisers, showcasing work that has been created as part of a series of learning projects funded by the HLF. The films are all made by young historians and film-makers aged between 9 and 19 and tell new and surprising stories about IWM's collections in creative ways.



All screenings, events and talks are free admission.

# FREE TALKS AND EVENTS

**TALK 1: Matt Lee** 25 October 10.15am  
**Introduction to IWM Short Film Festival and role of the Film Archive**

The history, role and aims of IWM's Short Film Festival will be discussed by the Festival Director, Matt Lee. There will also be an introduction to the work of IWM's Film Archive, how it supports film-makers, and a mysterious case of mistaken identity...

**TALK 2: Maggie Ellis** 25 October 1.15pm  
**Funding films and finding audiences**

How do artists make films, find funding and distribute their work? Maggie Ellis from Film London will explore artists' moving image work and talent development. She will also discuss opportunities to support creative talent in the animation sector.

**TALK 3: Jamie Berry** 25 October 4.15pm  
**Making a documentary – *Walking the Nile***

Director Jamie Berry will talk about his soon-to-be broadcast documentary: *Walking the Nile* which charts the British explorer Levison Wood's world record attempt to walk the entire length of the river Nile. Jamie will discuss the creative process from the initial idea, through to commissioning, production and transmission.

**IWM Youth Advisers CURATE!**

Showcasing films made by young historians and film-makers in IWM's HLF learning projects

**EVENT 1: *New Perspectives***

3 November 11am–1pm

Silent, animated films about lesser-known aspects of the First World War. Screened with live music accompaniment.

**EVENT 2: *Hear My Story***

3 November 2–3.30pm

Films where IWM's collections come to life. This screening will involve fun for all the family.

**TALK 4: Richard Melman**  
26 October 10.15am  
**Commissioning television documentaries**

How does the commissioning process work? What are broadcasters' commissioning priorities? What are the dos and don'ts for aspiring film-makers? Richard Melman, Managing Director of Spring Films, will outline the issues facing broadcasters and documentary film-makers.

**TALK 5: Toby Haggith** 26 October 1.15pm  
**Historical accuracy and the use of archive film**

Does it matter if documentaries do not always use archive film accurately and sensitively? Toby Haggith, Senior Curator, will assess the way various historical documentaries deploy archive film and how this can shape our perceptions of history.

**TALK 6: Selina Robertson**  
26 October 4.15pm  
**Film programming and independent distribution**

An introduction to how films are distributed and programmed at cinemas and film festivals. Selina Robertson from the Independent Cinema Office will discuss the opportunities and challenges of exhibiting a wider range of films to a broad range of audiences.

**TALK 7: Don Boyd** 8 November 4.15pm  
**The making of *War Requiem* (Derek Jarman, 1989)**

Don Boyd, the producer of *War Requiem*, will talk about the film's conception and explore the kaleidoscopic aesthetic of this seminal and profoundly moving anti-war film on its 25th anniversary.



### **An All Encompassing Light**

– Chloe White 00:20:00

Lee Jong Keun, a Korean and long-time resident of Hiroshima, recalls his upbringing, the cataclysmic events of the atomic bomb being dropped and how his life and that of Japanese society was changed forever. This film is a moving portrait of a man and a city that deftly interweaves archive film, contemporary footage and interview material in a story of pain, loss and memory.

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### **Anonymous**

– Mazin M Sherabayani 00:13:00

As the film-maker makes his way around the Domez Camp for Syrian refugees in Iraqi Kurdistan, he comes across a man who wants to show him around the camp. However, the guide does not speak and no one at the camp knows his name. A challenging film about identity, difference and the plight of refugees in a foreign country.

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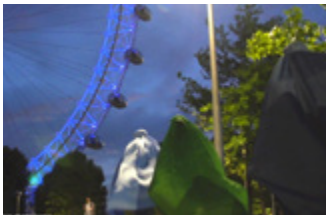


### **Battle Lines**

– Julian Peedle-Calloo 00:28:00

Set in 1916, this film follows the struggle of Arthur, a deaf man who is rejected by the British army. Forced to remain at home, Arthur searches for his calling whilst being treated as an outcast by society for his perceived cowardice. While Arthur's story forms the core of the film, *Battle Lines* is distinguished by the strength of its characterisation and respect for the diversity of experience.

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### **Beyond the War: Reflections on Afghanistan**

– Assiya Majnan Amini 00:20:38

A multi-faceted take on the past, present and future of the film-maker's native Afghanistan. This film is part lamentation and part tribute to the diversity and richness of Afghanistan's culture and heritage that has been denuded by centuries of conflict. Through a combination of traditional documentary techniques, experimental visuals and personal testimony, this film looks forward to an Afghanistan unframed by conflict.

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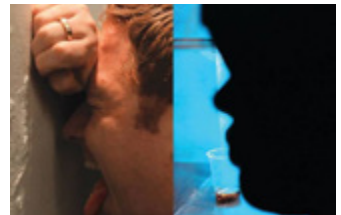


### **Blast – Ignatz Johnson Higham**

00:01:48

This film presents an imaginative introduction to the contribution that art and zoology made to naval battles of the First World War. Drawing visual inspiration from the work of artists such as Edward Wadsworth, who supervised the camouflaging of ships during the First World War, the film serves to highlight the aesthetic and military successes of disruptive camouflage.

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### **Blasted – Elsa O'Toole 00:13:00**

*Contains racist language*

Much of what happens in this film is tense and disorientating. A father accompanying his daughter to the toilet is beset by visual and aural disturbances. Soon they are joined by two drunk men – unaware that they are not alone, their behaviour risks confrontation. As the film reaches its conclusion, the past and the present collide with uncertain consequences.

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**Blitz N' Pieces – Sarah Rice**

00:18:36

*Contains sexual language*

This film is a striking artistic treatment of letters between two lovers, separated by the Second World War, that seeks to breathe new life into the familiar narratives and imagery of that time. As the audience hears of love, sex, and selfish carnal desires, tinted and toned footage of bombing raids and their aftermath plays out in a jolting juxtaposition.

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**Borderless! – Ahmad Albakri**

00:05:00

A philosophical and geographical exploration of the nature and meaning of freedom and containment – grounded and informed by the political realities of the Palestinian experience. The film-maker's new surroundings, circumstances and experiences in Northern Cyprus evoke conflicting memories: feelings of both otherness and a sense of connectedness to his homeland.

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**Boy Soldiers – Amy Coop**

00:08:00

A young student travels back to the Battle of Passchendaele in 1917, experiencing the suffering of underage soldiers on the Western Front. Private Alfie Foster is quickly disabused of his illusions regarding trench life, though not without benefiting from the sometimes grim camaraderie of his fellow boy soldiers. Through this brief visit to the front Alfie gains greater understanding of the lives of his earlier contemporaries and an appreciation of his relatively untroubled life.

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**Bye Bye For the Present**

– Holger Mohaupt 00:09:40

Intimate glimpses of the inner life of soldiers who served in the First World War as told in their own words, through hastily scribbled postcards sent home. These briefest of messages are poignant snapshots of life 100 years ago, brought to life in this engaging and charmingly idiosyncratic work.

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**Capa – Jordan Bolton**

00:21:46

The life of the renowned war photographer Robert Capa is charted from his early life in Paris, through to the Spanish Civil War, the Second World War and his work beyond combat zones. Using only photographs from his oeuvre, this singular perspective not only provides a wonderful introduction to the photography of Robert Capa, but is an accomplished documentary in its own right of one man's life in pictures.

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**Chronicles of Courage**

– Emma Savage 00:25:00

This film gives poignant voice to the lives of the men and women touched by the First World War by exploring three personal experiences of the conflict. Through the writings of a Red Cross Nurse, Margaret Gregg, her brother Arthur, a serving officer on the front line, and his fiancée Marian, the film presents a triptych of uncertainty and fear.

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***The Coach that made History***  
 – David M Dore 00:26:28

The little-known story of Dining Car No. 2419D, the site of the signing of the Armistice on 11 November 1918 that brought the fighting of the First World War to an end. This auspicious event was only the start of the dining car's captivating story, which spans the twentieth century. This film makes perceptive use of film, photographs and sound recordings.

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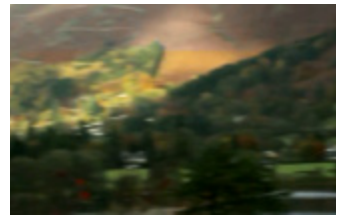


***The Crackling Glade***  
 – Robert B. Williams 00:20:00

*Contains scenes of a violent nature*

During a fictional war two wives and two soldiers discuss the horror of the conflict. This drama uses Shakespearean language to reflect the transience of life and the consequences of warfare. The stripped-down design of *The Crackling Glade* enhances the drama in which the characters find themselves as they navigate their personal, yet interdependent, experience of the war.

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***Defiance of War***  
 – Cameron Brown 00:04:00

*Contains scenes of a violent nature*

This film tells the story of two escapees on the run from a German prisoner of war camp during the Second World War. A rendezvous with French allies offers salvation, though as the meeting point is approached they discover all is not as it seems. A stylistic homage to classic war feature films, this film places the viewer in the thick of the action with the former prisoners.

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***Desecrating Eden***  
 – Michael Edwards 00:04:55

*Film shows dead bodies*

The Mesopotamian Campaign is a frequently overlooked arena of conflict of the First World War. *Desecrating Eden* is inspired by the siege of Kut and the suffering of the British and Empire troops following their surrender and subsequent imprisonment. The film combines poetry and archival footage to convey the privations faced by prisoners amongst the remnants of past civilizations.

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***Eye to the Viewfinder***  
 – Paige Howard 00:23:26

From the First World War to the Holocaust, and the Blitz to Afghanistan, we are used to seeing film and photographs in news programmes and documentaries that depict the British Armed Forces. But who are the people that capture the moving images and photographs in conflict zones? This insightful documentary looks at the history of embedded service personnel and explores the problems, bravery and talent of those behind the lens.

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***Kameen – Mustafa Azizi*** 00:09:32

In the village of Kafr Qaddum on the West Bank, Odai Qaddomi films the weekly demonstrations and running battles between the Palestinians and Israelis. In this game of cat and mouse he is able to capture, at first-hand, the struggles and violence between the opposing sides. A gripping film shot from a Palestinian perspective.

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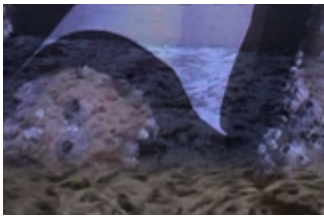
***The Last Words of Gavrilo Princip* – Jacqueline Pepall**

00:09:00

*Contains scenes of a sexual nature*

In this film we find Gavrilo Princip – assassin of the Archduke Franz Ferdinand and the Duchess Sophie – sick and dying in prison. Princip is visited by a psychiatrist, Dr Cistler, who accuses him of sacrificing his own people to war and slaughter. To his surprise Cistler discovers Princip's regret is not for his deeds or convictions, but for the life – and love – that he has left behind.

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***The Letter* – Peter Harvey** 00:06:58

*The Letter* is a critical and captivating look at modern warfare through the eyes of a United States Army soldier writing to his wife, while on active service during the Vietnam War. Spoken word and music is juxtaposed with contemporary and historical footage of conflict, ranging from Vietnam to Iraq and Gaza as the film identifies on-going parallels with the soldier's experience and analysis of the war in Vietnam.

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***MONUMENTImotion* – Muhamed Kafedžić Muha**

00:09:55

This film is a collaborative work by artists and students from Bosnia and Herzegovina, Germany, Kosovo, Macedonia and Serbia. Using images of monuments and statues, it engages artistically with a legacy of conflict and competing historical narratives. The film tells the story of a fantastical search for the bust of Boro Vukmirović, a partisan killed during the German occupation of Yugoslavia during the Second World War.

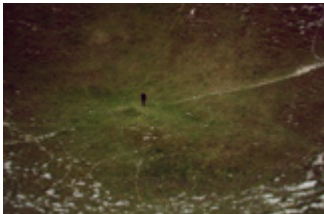
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***Muscle Memory* – Patricia Hutny** 00:05:44

This imaginative film presents Dorothy and Percival, a couple seeking retribution for the role played by a local journalist in the imprisonment of their son, a serviceman. Under hypnosis the journalist is compelled to run, with no end in sight. This dark comic film blends fantasy with a degree of realism to give it a tragic undercurrent beneath the absurd activity.

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***On the Somme* – Peter Bromley** 00:29:00

The region of Picardy in Northern France was the location of some of the heaviest fighting along the Western Front in the First World War. The cinematically rich *On the Somme* presents a multi-faceted depiction of the landscape of this area. Despite the unmistakable tranquillity of the region, the film conveys the sense with which the conflict and its casualties are written into the land itself.

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***Over Dinner* – Marcus Armitage** 00:02:37

This film is an animation focusing on the anxieties of a family as a son prepares to leave for duty as a soldier. As his panic builds, reassurances offered by the family during a meal serves only to further alienate the soldier. With his departure approaching, the threat to the family's domestic peace becomes manifest, breaking through the walls.

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### **Reprieve**

**– Lorian James Delman** 00:23:55

*Contains swearing*

This film tells the story of Joe, a former soldier traumatised and racked with guilt as a result of his wartime actions in Iraq. Despite his erratic behaviour, Joe expresses a clear and coherent desire for contact with those whose lives his actions affected. When his opportunity comes Joe must try to explain his past behaviour and his need for forgiveness.

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### **Robot Man – Rudy Hartt** 00:15:52

A dynamic documentary about Karel Čapek (1890–1938), the humanist Czech writer, journalist and dramatist, whose works are now seen as increasingly prescient and who is best known for coining the term “robot” in his play R.U.R. *Robot Man* is a creative collision of animation, photographic montage and interviews that explore the legacy of Čapek’s writing and his often dystopian visions for the future of humankind.

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### **Spitfire – The Flying Legacy** **– James Wenban** 00:14:07

What makes the Supermarine Spitfire an enduring icon of British engineering? In this well-structured documentary the ingenious design of R J Mitchell’s Spitfire is investigated. Using first-hand accounts from Second World War female Spitfire pilots and illuminating archive film, the remarkable history of the only Allied fighter that was in production throughout the war is deconstructed in this film.

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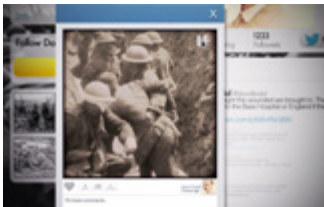


### **Time Bleeds – Samuel Supple**

00:14:07 *Contains scenes of a violent and sexual nature*

The seaside town of Folkestone in Kent was the departure point to the battlefronts of the First World War for millions of troops. In February 2013 Folkestone residents were brought together in this experimental documentary to participate in a series of acting workshops. Through its documentation of those workshops, and in the resulting dramatised scenes, the film seeks to confront the war’s increasing absence from memory.

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### **tWitter – David Tindal’s Story** **– Mark Gorton** 00:06:23

This film tells the story of Private David Tindal and his service in France during the First World War with the Highland Light Infantry. Reimagining the letters David sent home as tweets, the film incorporates and elaborates upon archival film and photographs in a moving reflection on frontline experience and changing methods of communication.

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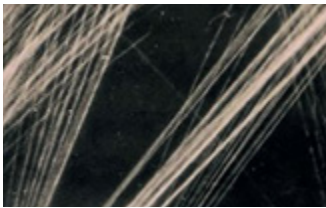


### **U – Alexandra Iakovleva** 00:02:42

This film was made in two days in response to the recent build-up and outbreak of conflict in Ukraine. Approaching the war allegorically, the film places the human dimensions of suffering, fear, and powerlessness at its centre. A strong anti-war statement, incorporating elements of dance, *U* highlights the emotional trauma of the conflict and calls for the return of agency to the people of the region.

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**Unseen Voices: D-Day70**  
**– Allen Jennings and Louise Chandler** 00:29:21

To mark the 70th anniversary of D-Day, this film captures the wartime memories of members of the visually impaired community in Portsmouth. The interviewees share their rich and varied personal experiences of growing up in Portsmouth and are given time to discuss their childhoods in depth. The lo-fi interview techniques and economic use of photographs provide an entertaining slice of local and social history.



**Wait For Me – James Kirby**  
 00:13:00

The tensions binding family life in the home of a departed soldier are laid bare in *Wait For Me*. As the soldier's parents struggle with their own feelings, their inability to converse leaves them static and isolated. Richly realised, this film set during the First World War provides a compelling insight into the distance enforced on those left behind.



**War of Conscience**  
**– Daniel Chudy** 00:28:46

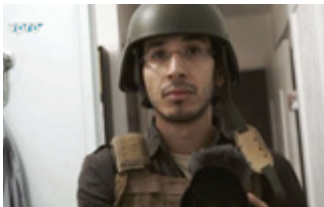
*Contains scenes of a violent nature*

This film tells the story of Tom, a master sergeant in the medical service of the Bundeswehr. Following a tour of Afghanistan, Tom returns to Germany where he struggles with daily life. Unable to adjust, Tom's attitude and behaviour frightens his loved ones and colleagues. From its blistering opening the film captures the difficulties of front-line service and the profound alienation experienced by those suffering from post-traumatic stress disorder.



**Way in Rye – Goran Stankovic**  
 00:28:00

In this film a rural couple in the Soviet Union of the Second World War are charged with protecting a mysterious crate evacuated from Leningrad as a result of the German invasion. However, with their son away serving in the Army, the couple are initially more concerned with news from the front and putting food on the table, than with the contents of the crate.



**Yassine Goes to Syria**  
**– Yassine El Idrissi** 00:26:00

A young Moroccan, Yassine El Idrissi, travels to Syria from Amsterdam where he is studying at the Netherlands Film Academy and soon finds himself in the throes of the Syrian rebellion. The film explores the motivations and dreams of those fighting for democracy and, by extension, Yassine himself who is more than a disinterested film-maker. With unprecedented access to the people of Saragib, the film is a powerful portrait of a country in turmoil.

Silent animated **New Perspectives** films made by young historians and film-makers in IWM learning projects. Featured as shorts in the programme.

**Burial Projects** by students from Southfield Academy

**Camouflage** by students from Notre Dame School

**Enemy** by students from Broomfield School


**Prosthetic Mask** by students from IWM's summer school

**X-Ray** by students from IWM summer school

**Unknown Soldiers** by students from Cumberland School

**Trench Sign** by students from IWM's summer school

# PROGRAMMES

Please note that some films may not be suitable for children under 15. Parental supervision is advised. Programmes which include these films are marked with the following symbol: 

## Programme 1 duration: 00:31:16

01	<b>Burial Projects</b>	00:01:30
02	<b>Muscle Memory</b>	00:05:44
03	<b>Spitfire – the Flying Legacy</b>	00:14:07
04	<b>MONUMENTImotion</b>	00:09:55
05	<b>Camouflage</b>	00:01:30

## Programme 2 duration: 00:33:28

01	<b>Enemy</b>	00:01:30
02	<b>Unseen Voices: D-Day70</b>	00:29:21
03	<b>Over Dinner</b>	00:02:37
04	<b>Prosthetic Mask</b>	00:01:30

## Programme 3 duration: 00:50:32

01	<b>War of Conscience</b>	00:28:46
02	<b>Capa</b>	00:21:46

## Programme 4 duration: 00:48:32

01	<b>Blasted</b>	00:13:00
02	<b>Yassine Goes to Syria</b>	00:26:00
03	<b>Kameen</b>	00:09:32

## Programme 5 duration: 00:52:00

01	<b>Way in Rye</b>	00:28:00
02	<b>An All Encompassing Light</b>	00:20:00
03	<b>Defiance of War</b>	00:04:00

## Programme 6 duration: 00:48:26

01	<b>Eye to the Viewfinder</b>	00:23:26
02	<b>Borderless!</b>	00:05:00
03	<b>The Crackling Glade</b>	00:20:00

## Programme 7 duration: 00:50:51

01	<b>Beyond the War: Reflections on Afghanistan</b>	00:20:38
02	<b>The Letter</b>	00:06:58
03	<b>Relieve</b>	00:23:55

## Programme 8 duration: 00:50:10

01	<b>Robot Man</b>	00:15:52
02	<b>Blitz N' Pieces</b>	00:18:36
03	<b>Anonymous</b>	00:13:00
04	<b>U</b>	00:02:42

## Programme 9 duration: 00:43:30

01	<b>On the Somme</b>	00:29:00
02	<b>Wait For Me</b>	00:13:00
03	<b>X-Ray</b>	00:01:30

## Programme 10 duration: 00:40:58

01	<b>Battle Lines</b>	00:28:00
02	<b>Bye Bye For the Present</b>	00:09:40
03	<b>Blast</b>	00:01:48
04	<b>Unknown Soldiers</b>	00:01:30

## Programme 11 duration: 00:42:21

01	<b>tWwIitter – David Tindal's Story</b>	00:06:23
02	<b>Boy Soldiers</b>	00:08:00
03	<b>The Coach that made History</b>	00:26:28
04	<b>Trench Sign</b>	00:01:30

## Programme 12 duration: 00:52:62

01	<b>The Last Words of Gavrilo Princip</b>	00:09:00
02	<b>Time Bleeds</b>	00:14:07
03	<b>Desecrating Eden</b>	00:04:55
04	<b>Chronicles of Courage</b>	00:25:00

## Remembrance Programme R1 duration: 00:29:00

01	<b>On the Somme</b>	00:29:00
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## Remembrance Programme R2 duration: 00:26:23

01	<b>tWwIitter – David Tindal's Story</b>	00:06:23
02	<b>An All Encompassing Light</b>	00:20:00

# TIMETABLE

	10–11am	11–12noon	12–1pm	1–2pm	2–3pm	3–4pm	4–5pm
Thursday 23 October	—	Prog 1	Prog 3 15	—	Prog 4 15	Prog 12 15	—
Friday 24 October	—	Prog 2	Prog 5 15	—	Prog 6 15	Prog 7 15	—
Saturday 25 October	TALK 1	Prog 1	Prog 3 15	TALK 2	Prog 4 15	Prog 5 15	TALK 3
Sunday 26 October	TALK 4	Prog 2	Prog 6 15	TALK 5	Prog 7 15	Prog 8 15	TALK 6
Monday 27 October	—	Prog 9	Prog 1	—	Prog 10	Prog 3 15	—
Thursday 30 October	—	Prog 10	Prog 2	—	Prog 11 15	Prog 4	—
Friday 31 October	—	Prog 11	Prog 9	—	Prog 1	Prog 5 15	—
Saturday 01 November	—	Prog 11	Prog 6 15	—	Prog 9	Prog 7 15	—
Sunday 02 November	—	Prog 10	Prog 8 15	—	Prog 9	Prog 12 15	—
Monday 03 November	—	EVENT 1	—	—	EVENT 2	—	—
Thursday 06 November	—	Prog 10	Prog 3 15	—	Prog 4 15	Prog 5 15	—
Friday 07 November	—	Prog 11	Prog 6 15	—	Prog 7 15	Prog 8 15	—
Saturday 08 November	—	Prog 9	Prog 10	—	Prog 11	Prog 12 15	TALK 7
Sunday 09 November	—	R1	R2	—	—	—	—
Monday 10 November	—	Prog 1	Prog 8 15	—	Prog 2	Prog 12 15	—

# IWM SHORT FILM FESTIVAL 2014

Matt Lee, IWM Short Film Festival Director says . . .

*'Choosing films to make up the final programme was harder than ever this year. We've been astounded not only by the volume of entries, but also by the quality and creativity shown. Since the First World War, film has played a fundamental part in the story of conflict across the world. The depth and breadth of IWM's Short Film Festival demonstrates the power and potency of this medium.'*

There are four award categories for IWM's Short Film Festival 2014: The Annie Dodds Award for Best Documentary; the Best Creative Response; the First World War Commendation; and the Audience Vote.

The winner of The Annie Dodds Award for Best Documentary will receive a 12-week paid internship with October Films and the winner of the Best Creative Response will be offered £10,000 worth of post-production support with Prime Focus World.

The winners will be announced at an award ceremony at IWM London on 1 December 2014.

Judges for IWM's Short Film Festival 2014 are: journalist, author and broadcaster, Bonnie Greer; historian and broadcaster, Professor David Reynolds; Managing Director of Spring Films, Richard Melman; Director, Production and Operations at October Films, Jane Manning; archive and restoration specialist at Prime Focus World, Martin Rogers; IWM Historian, James Taylor; Founding Director, IWM Film Festival, Toby Haggith and IWM Short Film Festival Director, Matt Lee.

## IWM LONDON

Lambeth Road  
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 @I\_W\_M #IWMFilmFest



october

